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REVIEWS

A HISTORY OF ARCHITECTURE. By FISKE KIMBALL and GEORGE HAROLD EDGELL. Octavo. Pp. xxiii, 621. Illustrated. Harper and Brothers, New York and London, 1918, \$2.00.

THIS is the first of Harper's new Fine Arts Series, similar histories of sculpture and painting being still in preparation. These books are being prepared not only with reference to class use in colleges but they also provide authoritative, comprehensive, and interesting histories for the general reader. The History of Architecture argues well for the whole series, for it is an admirable and very practical book, well illustrated with more than three hundred good architectural views and plans, a few of which unfortunately are blurred. It is certainly the best short account in a single small volume of the whole history of architecture from prehistoric to modern times. Professor Kimball writes the chapters on Prehistoric, Preclassical, Greek, Roman, Renaissance, Post-Renaissance, Modern, American, and Eastern architecture; Professor Edgell the chapters on Early Christian, Byzantine, Romanesque, and Gothic. The book in general is unusually free from the errors of fact which characterize most such books. The restoration on p. 43 of the triangular space above the doorway in the "treasury of Atreus" with a column or altar flanked by two lions (rather lionesses) is improbable and lacks any evidence. I have seen no second edition of Tsountas and Manatt's *Mycenaean Age* (1916) which is cited as a standard work (p. 48). There is no evidence for terraced seats in the Greek covered assembly-hall at Megalopolis. Often, as here, where the *Thersilion* is meant, the language is vague and too brief, degenerating in some cases into a mere list of names. It would have been better to omit such material altogether and give more space to important buildings. The Doric column rests directly on the stylobate, and the Doric temple almost always has at least three (not one) steps (p. 58). The illustration on p. 59 should

show six guttae on the mutules and regulae. It is incorrect to say that the Ionic frieze was first introduced into the entablature by the Athenian architects of the time of Pericles (p. 66), for it occurs much earlier in the Cnidian treasury at Delphi. In discussing the Corinthian capital, it might have been profitable to make use of Homolle's article on the subject in the *Revue Archéologique*, IV, 1916, pp. 17f., and it is much more likely that the Corinthian columns of the Olympieum still standing date from Hadrian's time than from the second cent. B. C. The stalks separating the spirals at the centre of the abacus are a feature which does not occur before Augustus and then rarely. The treatment of the human figure as an architectural support in five lines (p. 69) is very unsatisfactory (cf. *Art and Archaeology*, II, 1915, pp. 1f. and Homolle, in *Revue Archéologique* V, 1917, pp. 1f.). The Argive Heraeum should be mentioned as one of the oldest temples in Greece, and the Heraeum at Olympia dates two or three centuries before 700 B. C. in its original form. It is too bad that a good book like this says (p. 91) that the theatre at Athens had room for 30,000 spectators (it would hold 17,000 at most) and that the one at Megalopolis which would seat about 17,000, had room for 44,000. The *proskenion* is defined (p. 89) as a platform before the *skene*, on which certain of the actors or all of them made their appearance, but the acting was surely on the ground of the orchestra. Seats of stone existed in the stadium at Athens (p. 92) long before Roman days and on p. 56 it is stated that by the time of Alexander the stadium (it is not apparent what stadium) was lined with stone. There was an older Parthenon than that dating 490-480 (p. 99), and the temple of Olympian Zeus was not begun as early as 530. On p. 102, it would be well to include Choisy's *Histoire de l'architecture* and Penrose's *Principles of Athenian Architecture*. It would be much better to refer to Dörpfeld's book on the theatre or to Flickinger than to Fiechter, and we miss the names of several good handbooks on Greek architecture such as Sturgis' *History of Architecture*, Vol. 1. P. 538, Christ Church

in Philadelphia is dated 1731-44 but p. 566 the date is 1727-44. Several other such small slips might be pointed out. It is impossible to cover so enormous a field without minor errors, and this book is unusually practical and accurate.

David M. Robinson.

A HANDBOOK OF GREEK VASE PAINTING. By MARY A. B. HERFORD. Octavo. Pp. xxii, 125. 21 figs. 11 plates. Manchester University Press, and Longmans, Green & Co., New York, 1919, \$3.75.

THERE has long been a need for a short history of Greek vases, such as Buschor's good little book in German. Walters' two volumes are too long and contain much that is irrelevant, and other books are devoted to special fields. Miss Herford's excellent, though expensive, book tries to fill this need and does so in many respects. It is, however, hardly a useful handbook of the subject for the beginner or non-specialist for whom it is written. Many will still turn for a brief treatment to the valuable survey of the whole field by the late Professor J. R. Wheeler in Fowler-Wheeler's *Handbook of Greek Archaeology*. Nearly as many pages are there given to the subject. The arrangement of the material is better and emphasis is laid by Professor Wheeler on the historical and artistic side which is rather neglected by Miss Herford. Miss Herford's book is valuable because it is the first general handbook to take account of Beazley's countless attributions of vases to new artists, because of several new and unusual illustrations, and because it gives prominence to questions of technique. She has not even confined her remarks on technique to part I, which takes up considerably more than one third of the book, and which discusses clearly and well the Greek potter and his craft, vase shapes (with some omissions), the uses of vases, etc. Part II, called the historical part and consisting of four chapters, on the early wares, the black-figure style, the Attic red-figure style and white-ground vases, and vase-painting in Italy under Attic influence, gives one no clear idea of historical or